

# AC/DC

The image is the album cover for AC/DC's 'Highway to Hell'. It features a close-up, high-contrast photograph of the four band members. The lighting is dramatic, with strong highlights and deep shadows. The member on the far right is wearing a black beret with two prominent white devil horns. The overall aesthetic is gritty and rebellious, characteristic of the band's image.

## HIGHWAY TO HELL



# BEATING AROUND THE BUSH

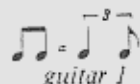
RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down  $\frac{1}{2}$  step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$



*guitar 1*

*guitar 1*  
(E)

Rhythm figure 1

*guitar 2 (enters on the second time through)*

Rhythm figure 1a

1., 2., 3.

end Rhythm figure 1

end Rhythm figure 1a

4. E5 *ad lib guitar solo (2nd verse)* N.C. D5

1. Smil - in' face and lov - in' eyes, \_\_\_\_\_  
 2., 3. See additional lyrics

Rhythm figure 2

A5 G5 E5

What's

end Rhythm figure 2

with Rhythm figure 2 (7 times)

N.C. D5 A5 G5

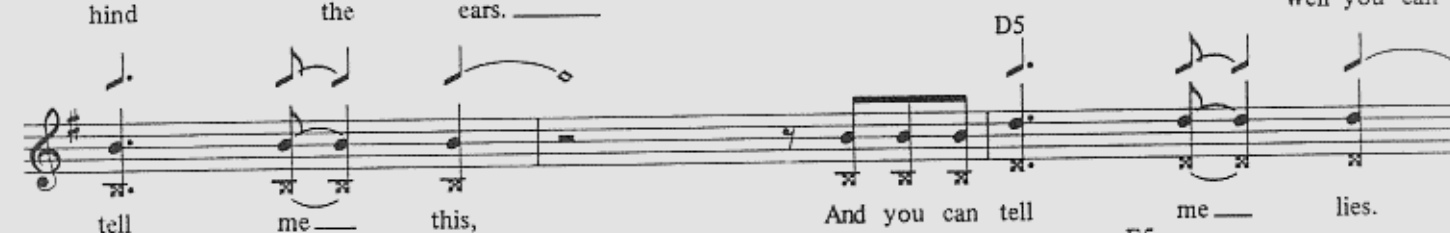
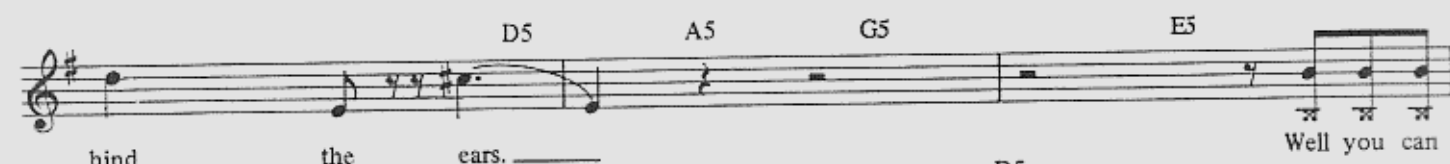
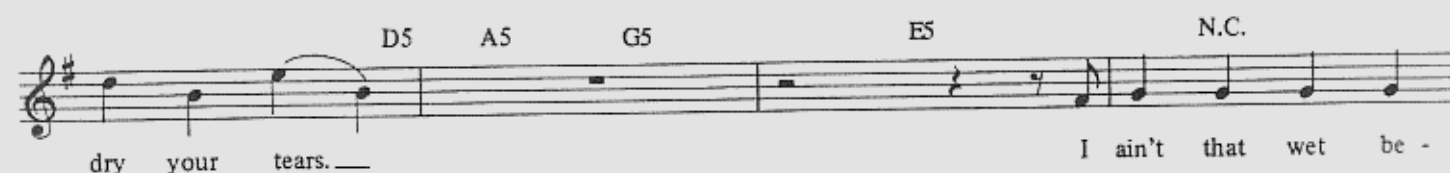
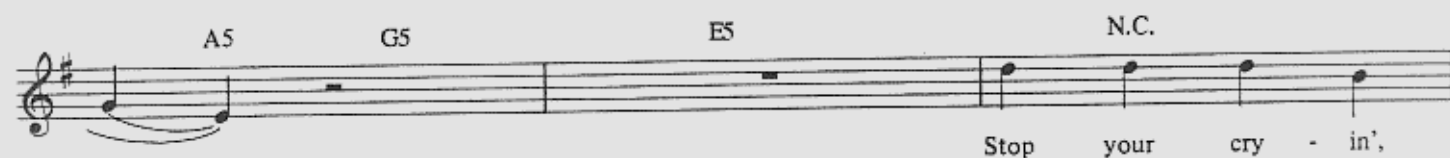
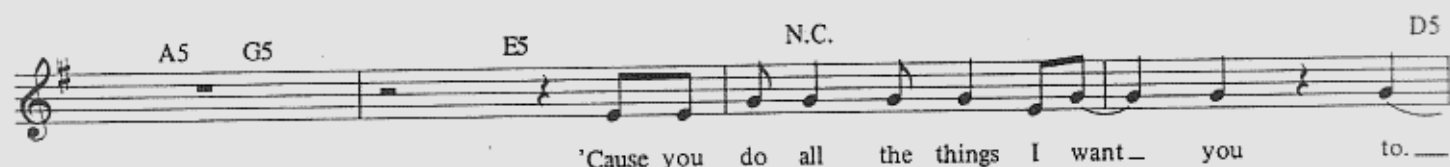
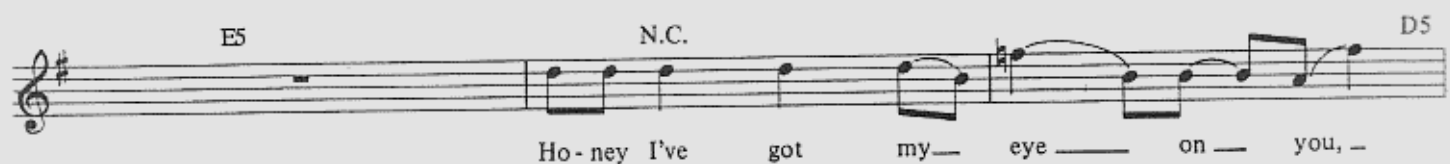
wrong with tell - ing me all \_\_\_\_\_ those \_\_\_\_\_ lies? \_\_\_\_\_

E5 N.C. D5 A5 G5

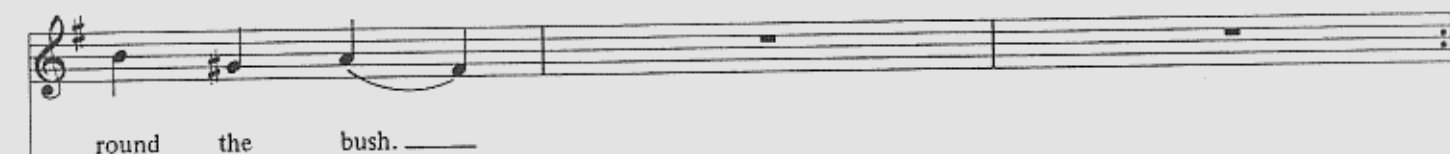
How - do you 'xpect me to be - lieve, \_\_\_\_\_

E5 N.C. D5 A5 G5

Ho - ney I ain't a - that na - ive.



To Coda ⊕





First system of musical notation. The treble staff shows a melody with notes and rests, with chord markings A5, D5, and A5 above it. The bass staff shows a bass line with notes and rests, with chord markings B, B, B, B, B, B, and B above it. The bass staff also includes fret numbers (10, 8, 5, 10, 8, 10, 8, 10, 8, 5, 10) and a wavy line indicating a tremolo effect.

Second system of musical notation. The treble staff shows a melody with notes and rests, with chord markings D5 and A5 above it. The bass staff shows a bass line with notes and rests, with chord markings B, B, B, B, B, B, and B above it. The bass staff also includes fret numbers (5, 8, 5, 8, 5, 8, 5, 8, 5, 8, 7, 8, 5, 7, 5, 7, 5, 7) and a wavy line indicating a tremolo effect.

Third system of musical notation. The treble staff shows a melody with notes and rests, with chord markings B5 above it. The bass staff shows a bass line with notes and rests, with chord markings B, B, B, B, B, B, and B above it. The bass staff also includes fret numbers (7, 5, 7, 5, 7, 5, 3, 3, 5, 3, 9, 7, 9, 9, 7) and a wavy line indicating a tremolo effect.

Fourth system of musical notation. The treble staff shows a melody with notes and rests, with chord markings E5 and B5 above it. The bass staff shows a bass line with notes and rests, with chord markings B, B, B, B, B, B, and B above it. The bass staff also includes fret numbers (9, 11, 7, 9, 11, 7, 9, 11, 9, 7, 9, 9, 7, 8, 9) and a wavy line indicating a tremolo effect.

Fifth system of musical notation. The treble staff shows a melody with notes and rests, with chord markings E5 and B5 above it. The bass staff shows a bass line with notes and rests, with chord markings B, B, B, B, B, B, and B above it. The bass staff also includes fret numbers (7, 9, 11, 7, 10, 12, 7, 7, 10, 7, 10, 10, 12, 10) and a wavy line indicating a tremolo effect.

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, some beamed together, and a wavy line indicating a tremolo. The bass clef staff contains a bass line with notes marked with fingerings (12), (10), (10), (12), (10), (10), (12), (10), (7), (10), (12), and a wavy line. Above the bass line, the letter 'B' is written above several measures.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and quarter notes and a wavy line. The bass clef staff contains a bass line with notes marked with fingerings (12), (10), (10), (12), (10), (10), (12), (10), (7), (10), (12), and a wavy line. Above the bass line, the letter 'B' is written above several measures.

Third system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, some beamed together, and a wavy line. The bass clef staff contains a bass line with notes marked with fingerings (12), (10), (10), (12), (10), (10), (12), (10), (7), (10), (12), and a wavy line. Above the bass line, the letter 'B' is written above several measures. The label 'D5' is written above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, some beamed together, and a wavy line. The bass clef staff contains a bass line with notes marked with fingerings (12), (10), (10), (12), (10), (10), (12), (10), (7), (10), (12), and a wavy line. Above the bass line, the letter 'B' is written above several measures. The label 'E5' is written above the treble staff.

*D.S. al Coda*

3. You're

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, some beamed together, and a wavy line. The bass clef staff contains a bass line with notes marked with fingerings (12), (10), (10), (12), (10), (10), (12), (10), (7), (10), (12), and a wavy line. Above the bass line, the letter 'B' is written above several measures.

Coda

D5

A5

Oh!

hold bend

B



Musical score for "The Sound of Silence" (Guitar and Bass). The guitar part is in treble clef with a key signature of one sharp (F#). The bass line is in bass clef. The guitar melody consists of eighth and quarter notes, some beamed together, and some with grace notes. The bass line features a wavy line for the first measure, followed by chords and fingerings. Chords are labeled B, B5, and E5.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth notes, with triplets indicated by a '3' below the notes. The second system continues the melody, also featuring triplets. The third system shows the final measures of the melody, ending with a double bar line. Below the treble staff, there are two additional staves labeled 'T' and 'B' on the left. These staves contain numerical figures (7, 10, 7, 10, 7, 10, 7, 10, 7, 10) which likely represent fret positions for a guitar or similar fretted instrument. The figures are aligned with the corresponding notes in the melody above.

Chew it up.

B B B

9 (11) 9 (11) 9 (11) 9 7

Spit it — out.

Let it all hang out. Beat-ing a - round — the bush.

E5

6 hold bend accel.

B 5

### Additional Lyrics

2. Wish I knew what's on your mind,  
 Why you being so unkind.  
 Remember those nights we spent alone,  
 Talking on the telephone.  
 Thoughts of you go through my brain,  
 You told me that you felt the same.  
 I also thought you loved me too,  
 Tell me who would lie with you.

*Chorus:* I was talking legs,  
 And he was talkin' knees.  
 Or was he down upon his knees,  
 Beating around the bush.

3. You're the meanest woman I'll ever know,  
 And sticks and stones won't break my bones.  
 I know what you're looking for,  
 Eating your cake you'll want some more.  
 I'm gonna give you just one more chance,  
 Try to save our romance.  
 Jump in the fire I'm goin' down,  
 The rest is up to you.

*Chorus:* You can chew it up,  
 You can spit it out.  
 Lettin' it all hang out,  
 Beating around the bush.



# HIGHWAY TO HELL

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

A D/F# G D/F# G

Rhythm figure 1

T	2	2	2	3	3	3	3	3	3
A	2	2	2	2	2	0	2	2	0
B	2	2	2	0	0	0	0	0	0

D/F# G D/F# A end Rhythm figure 1

T	3	3	3	2	2	2	2	2	2
A	2	2	0	0	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y,  
No \_\_\_\_\_ stop signs,

liv - in' free,  
speed lim - it;

Sea - son tick - et on a  
No - bod - y's gon - na

D D/F# G D D/F# G D D/F# G

one way ride. \_\_\_\_\_  
slow me down. \_\_\_\_\_

Ask - in' noth - in',  
Like a wheel,

leave me be.  
gon - na spin it.

D D/F# G D/F# A D D/F# G

Tak - in' ev - 'ry - thin' in my stride. \_\_\_\_\_  
No - bod - y's gon - na mess me a - round.

Don't need rea - son,  
Hey, Sa - tan,

3

D D/F# G D D/F# G D/F# A

don't need rhyme. Ain't noth - in' I'd rath - er do.  
pay'n' my dues, play - in' in a rock - in' band.

D D/F# G D D/F# G D/F# E5

Go - in' down, par - ty time... My friends are gon - na  
Hey, mom-ma, look at me... I'm on my way to the

be there too. I'm on the  
prom - ised land.

A D/A G D/F#

high - way to hell, on the

Rhythm figure 2 (lead guitar ad lib on D.S.) end Rhythm figure 2

with Rhythm figure 2 (2 times)

A D/A G D/F# A D/A G D/F#

high - way to hell, I'm on the high - way to hell, I'm on the

A D/A<sup>1.</sup>

high - way to hell.

A D/A<sup>1.</sup>

high - way to hell.

To Coda I  
To Coda II

T A B

2. Dsus/A D/A

Mm. Don't stop me!

T 2 3 3 2

A 3 3 3 3

B 2 2 2 2

0 0 0 0

0 0 0 0

D/A      Dsus/A      D/A      Dsus/A      D/A      Guitar solo  
 with Rhythm figure 2 (4 times)

T 2 3 3 2 3 3 3 2 2  
 A 3 3 3 3 3 3 3 3 3  
 B 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0

B 5 B 5 B  
 7 (9) 7 (9) 7 (9) 5

*D.S.<sup>al</sup> Coda* 

*I'm on the*



hold bend

B 5 R

5 B

5 R

T 2 4 (6) 5 (6) 4 2 0 5 4 (5) 2 0 2 5 4 (5) 4 14 18

A

B 0



## Coda I

high - way to... G

*D.S. al Coda II*  
D/A

## Coda II

high - way to hell — D/A Free time

And I'm go - in' down — all the way —

on the high - way to hell. — A

# GIRLS GOT RHYTHM

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

*guitar 1*

D5 C5 A5 D5 C5 A5

Rhythm figure 1 end Rhythm figure 1

T	3	1																	
A	2	0			2	2	0	2		3	1			2	2	0	2		
B	0	3		2	4		0	3	0		3		2	4		0	3	0	0

*guitar 2*

Rhythm figure 1a end Rhythm figure 1a

T						3	1												
A						2	0				2								
B						0	3			0	2		0	0	3	(4)	0	0	

D5 C5 A5 D5 C5 A5

1. I've been a -

Rhythm figure 2 end Rhythm figure 2 Rhythm figure 3 end Rhythm figure 3

T	3	1																	
A	2	0			2	2	0	2		2	0			2	2	4	2		
B	0	3		2	4		0	3	0	0		3		2	4		4	2	0

Rhythm figure 2a end Rhythm figure 2a Rhythm figure 3a end Rhythm figure 3a

T	3	1																	
A	2	0			2					3	3	1							
B	0	3		0	2		2		3	(4)	0	0		3	0	2	0	2	0

with Rhythm figures 1 and 1a (8 times)

D5 C5

round the world, I've seen a mil-lion girls. —

2. See additional lyrics

A5 D5 C5 A5

Ain't a - one of them got, — what my

D5 C5 A5 D5 C5

la - dy she's got. — She's steal - ing the spot - light, —

A5 D5 C5 A5 D5 C5

knocks me off my\_ feet. — She's e - nough to start a land - slide,

A5 D5 C5 A5

just a - walk - in' down the street. Wear - in'

D5 C5 D5 C5

dress - es so tight\_ and look - in' dy - na - mite, — a - bout to

Rhythm figure 4 end Rhythm figure 4 with Rhythm figure 4 (2 times)

B

3 3 3 3 2 2 2 2 0 0 0 0 2 4 2 2 4 5 (6) 5 (6) 7

Rhythm figure 4a end Rhythm figure 4a with Rhythm figure 4a (2 times)

B

3 3 3 3 2 2 0 0 0 0 0 2 0 x 2 3 (4) 0 0



blow me out. No doubt a - bout it, can't live with-out it. The

Rhythm figure 5 end Rhythm figure 5

Rhythm figure 5a end Rhythm figure 5a

T  
A  
B

4 4 4 4 4 2 2 2 2 0 0 0 0 0

4 4 4 4 4 2 2 2 2 0 0 0 0 0

2 2 2 2 2 0 0 0 0 0 0 0 0 0

4 4 4 4 2 0 0 1

4 4 4 4 2 0 0 1

2 2 2 2 2 0 0 1

with Rhythm figures 2 and 2a

D5 C5 A5 D5 C5

girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm.

A5 D5 C5 A5

(Girl's got a - rhy - thm.) She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The

D5 C5 A5

girl's got a - rhy - thm. Ow!

1. D5 C5 A5 D5 C5 A5

She's like a

with Rhythm figures 2 and 2a with Rhythm figures 3 and 3a

T  
A  
B

7 (9) 5 5 7 (9) 5 7 (9) 7 5 7 (9) 5 7 (9) 5

## 2. Guitar solo

[illegible][illegible][illegible]

[illegible]

with Rhythm figures 4 and 4a (3 times)

A5 D5 C5

You know she moves like sin, and when she

*Sva*-----

20 20 20 20 20 20 20 20  
(21) (21) (21) (21) (21) (21)

lets me in — It's like a - liq - uid — love. —

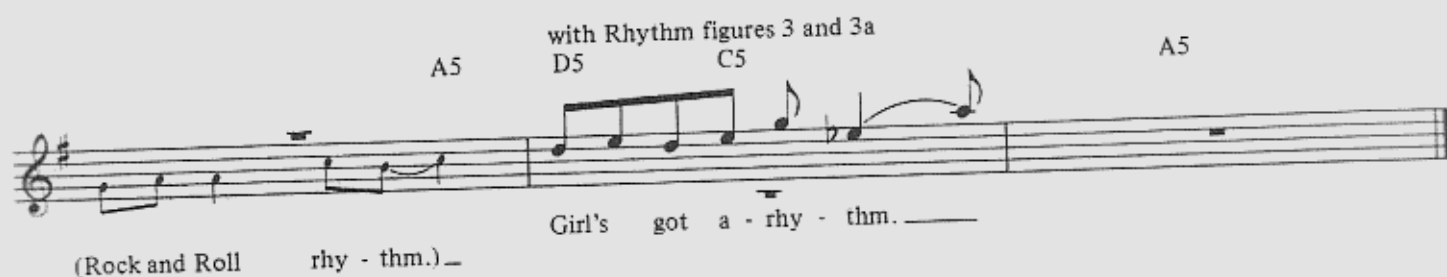
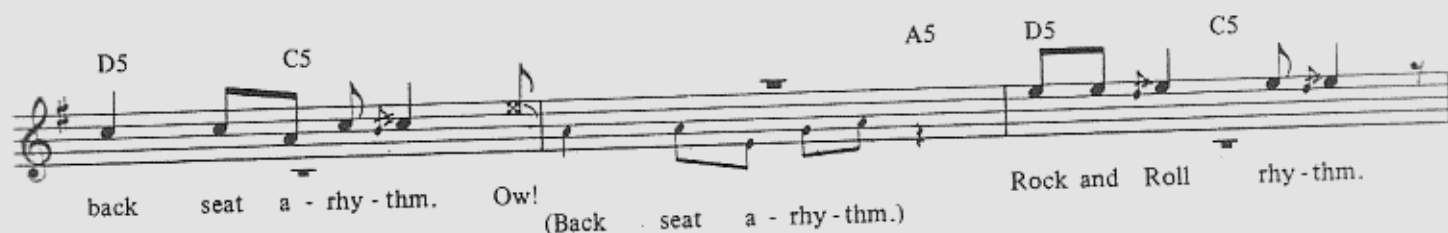
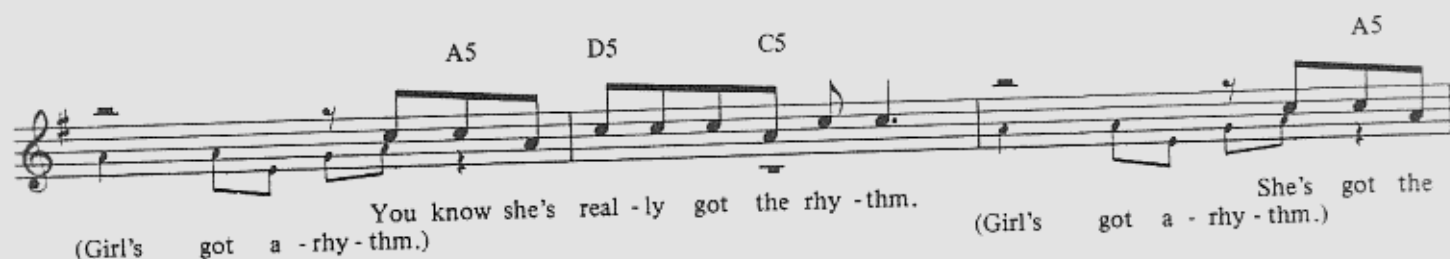
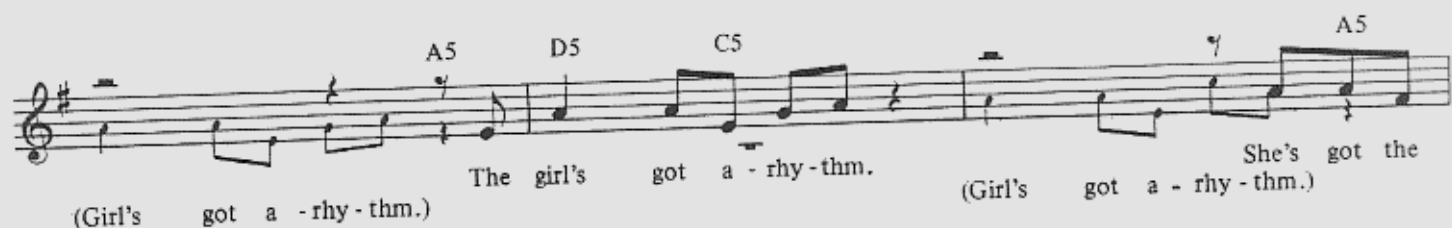
with Rhythm figures 5 and 5a  
D5

C5

with Rhythm figures 2 and 2a  
D5

C5

No doubt a - bout it, can't live with - out it. The girl's got a - rhy - thm.



#### Additional Lyrics

2. She's like a lethal brand, too much for any man.  
She gives me first degree, she really satisfies me.  
Loves me till I'm legless, achin' and sore.  
Enough to stop a freight train or start the third world war.  
You know I'm losin' sleep but I'm in too deep,  
Like a body needs blood.

# WALK ALL OVER YOU

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

*guitar 1* E5 G5 D5 A5

Rhythm figure 1

end Rhythm figure 1

*guitar 2* E G5 D A5

Rhythm figure 2 with Rhythm figure 1

play 3 times

end Rhythm figure 2

*guitar 1* Double time E5 G5 D5 A E G5 D A

Rhythm figure 3

end Rhythm figure 3

*guitar 2*

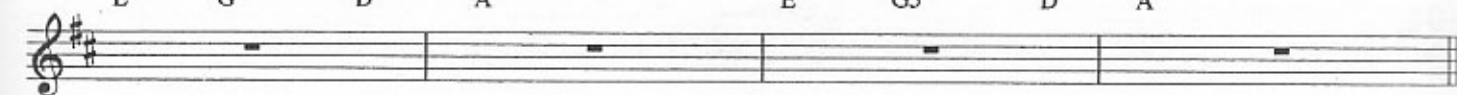
Rhythm figure 3a

end Rhythm figure 3a



with Rhythm figures 3 and 3a (2 times)

E G D A E G5 D A



First system of musical notation for the first two measures (E and G5). The treble clef staff shows chords for E and G5, with a slur over the G5 chord. The bass clef staff shows the corresponding fret numbers on the strings.

Second system of musical notation for the first two measures (E and G5). The treble clef staff shows chords for E and G5, with a slur over the G5 chord. The bass clef staff shows the corresponding fret numbers on the strings.

Third system of musical notation for the first two measures (E and G5). The treble clef staff shows chords for E and G5, with a slur over the G5 chord. The bass clef staff shows the corresponding fret numbers on the strings.

Fourth system of musical notation for the first two measures (E and G5). The treble clef staff shows chords for E and G5, with a slur over the G5 chord. The bass clef staff shows the corresponding fret numbers on the strings.

E

1. Out of my way I'm a - run - nin' high, —

2., 3. See additional lyrics

Rhythm figure 4

Rhythm figure 4

Rhythm figure 4a

Rhythm figure 4a

G5 D

Take a

end Rhythm figure 4

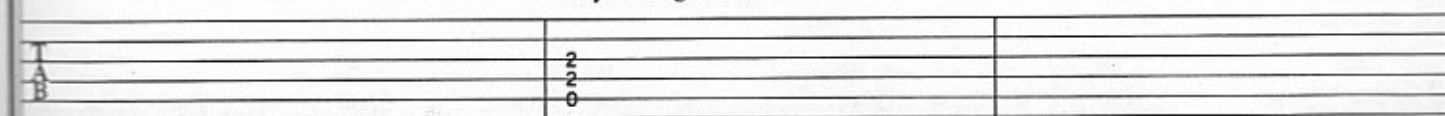
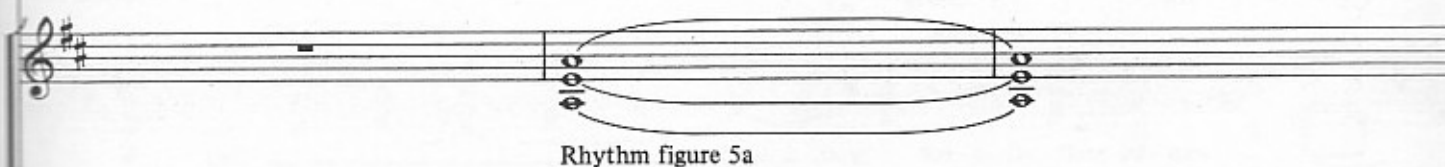
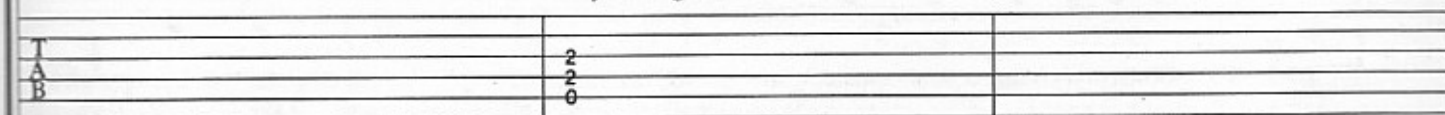
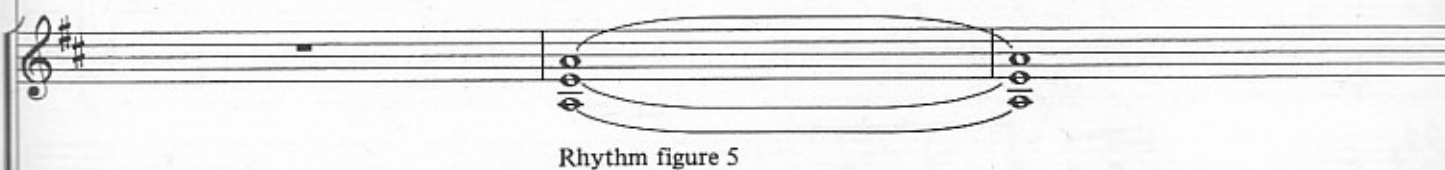
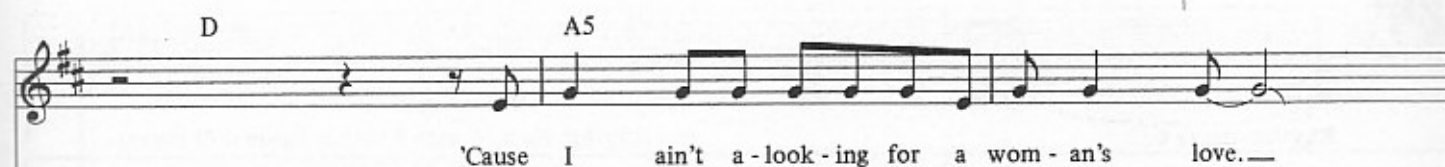
end Rhythm figure 4a

end Rhythm figure 4a

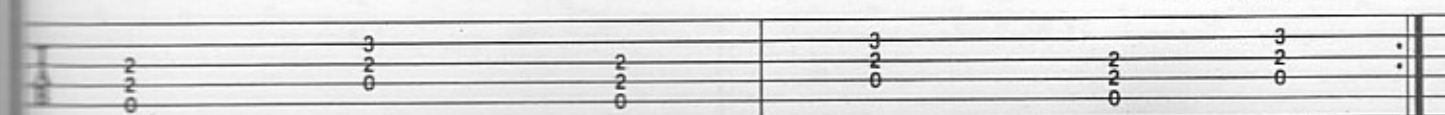
with Rhythm figures 4 and 4a (2 times)

E G5 D

chance with me and we'll give it a try. —



end Rhythm figure 5



E5 G5 D5 E

you. — I wan - na walk all o - ver you. —  
(Walk all o - ver you. —)

Rhythm figure 6 end Rhythm figure 6 with Rhythm figure 6 (2 times)

G5 D5 E5

Do an - y - thing you want me to, — ba - by. —  
(Walk all o - ver you. —)

G5 D5 with Rhythm figure 5a A5

To Coda

I wan - na walk all o - ver you. — Ow!

A5 D5 A5 D5 A5

E5 G5 D5 A5 E5 G5 D5

with Rhythm figure 3a (4 times)

1. 2. D.S. al Coda

A5 A5

B B B



Coda

Double time

A D/A A

you. \_\_\_\_\_

with Rhythm figure 5a

T	2	3	2
A	2	2	2
B	0	(0)	0

D A D A D

Now, watch out!

T	2	2	3	3	2	2	3	3	2	3
A	2	2	2	2	2	2	2	2	2	2
B	0	2	4	4	0	2	4	4	0	4

Guitar solo

E G5 D A E G5 D

with Rhythm figures 3 and 3a (8 times)

B	R	B	B
14 (16)	14 14 12	14 12 (14) 12	9 9 12 (14)

A E G5 D

12	9	0	0	0	0	3	0	0	0	2	0	0	0	5	7	5	0
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First system of guitar notation. Treble clef, key signature of two sharps (F# and C#). Chords indicated above the staff: A, E, G5, D, A. The bass staff shows fret numbers: 5 7 5 0 5 0, B (8) (10), (11), 0 0 0 7 (8), 7 (8), 7 (8), 7 (8).

Second system of guitar notation. Treble clef, key signature of two sharps. Chords indicated above the staff: E, G5, D, A. The bass staff shows fret numbers: 0 7 (8), 0 7 (8), 0 7 (8), 0 7 (8) 7 5, 12.

Third system of guitar notation. Treble clef, key signature of two sharps. Chords indicated above the staff: E, G5, D, A. The bass staff shows fret numbers: 12 12 (13), 14, 12 14 12, 14, 14 12, 12, 12, 12, 12, 14.

Fourth system of guitar notation. Treble clef, key signature of two sharps. Chords indicated above the staff: E, G5, D. The bass staff shows fret numbers: (16) 15 15 (16), 14 (16), 14 (16), 14 12, 14 12, 15 (17).

Fifth system of guitar notation. Treble clef, key signature of two sharps. Chords indicated above the staff: E, G5, D, A. The bass staff shows fret numbers: 15 (17) (16) (17), (16) (17) (17), (16) (17) (17), (17) (17) (16) (17) (17). A wavy line indicates a bend. Below the staff, the text "hold bend \*" is written.

\* Trap the 2nd and 3rd strings with the 3rd finger.

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The vocal line is in G major, starting on G5. The guitar accompaniment is in standard tuning, with a key signature of one sharp (F#). The score includes a bridge section with a key signature change to D major (two sharps).

Handwritten musical score for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The score includes a melody line with various notes and rests, and a bass line with fret numbers (10, 12, 10, 9, 10, 8, 10, 12) and a diamond-shaped symbol. The piece is titled 'A5' and 'P.H.'

[illegible]

round and a-round in stereo, — So

Rhythm figure 7

end Rhythm figure 7

T	1			1			1	1	1		3	3	3	3	3	3	3	3	3	3		3	3	3	3
B	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	3	3		3	3	3	3	

with Rhythm figure 7 (2 times)

E

G5

gim - me the stage, — I'm gon - na steal the show. —

D5

E

Leave on the mu - sic, turn off the light, —

with Rhythm figure 5.

G5

D5

A5

— To - night is gon - na

D5

A5

D5

A5

be the night. I'm gon - na walk all o - ver

with Rhythm figure 6 (3 times)  
ad lib solo (5 bars)

you. — all o - ver you. — I'm gon - na walk all o - ver you. — all o - ver you. —

(Walk all o - ver you. —) (Walk all o - ver you. —)

Do a - ny - thing you want me to — I'm gon na walk all o - ver

(Walk all o - ver you. —)

you. Ow!

I'm gon - na walk all — o - ver you.

#### Additional Lyrics

2. Whoa, baby I ain't got much  
Resistance to your touch.  
Take off your high heels, let down your hair,  
Paradise ain't far from there.
3. Reflections on the bedroom wall,  
I know you thought you'd seen it all.  
We'll rise and fall and light the sea,  
You're looking so good under me.
4. Around and around in stereo,  
So gimme the stage, I'm gonna steal the show.  
Leave on the music, turn off the light,  
Tonight is gonna be the night.



# TOUCH TOO MUCH

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

E5

C

It was one of those nights when you turn out the lights, And  
face of an an - gel smil - in' with sin, The

Rhythm figure 1

A5

Asus4 A

Asus4 A

Asus4

E5

ev - 'ry - thing comes in - to view. She was tak - in' her time I was  
bo - dy of Ve - nus with arms. Deal - in' with dan - ger,

with Rhythm figure 1

end Rhythm figure 1



C A5 Asus4 A Asus4 A Asus4

los - in' my mind. There was noth - in' that she would - n't do. It  
strok - in' my skin, Like a thun - der and light - nin' storm. It

C5 A5

was - n't the first; It was - n't the last. She knew we was mak - in' love. —  
was - n't the first; It was - n't the last. It was - n't that she did - n't

care. — I was so sat - is - fied, deep down in - side, Like a She  
want - ed it hard, want - ed it fast.

C5

hand in a vel - vet glove. — Seems like a touch, liked it done me - di - um rare.

D5 E5 G5

hand in a vel - vet glove. — Seems like a touch, liked it done me - di - um rare.

A5 C5 D5  
 a touch too much. — Seems like a

E5 G5 A5 C5  
 touch, a touch too much. —

D5 E5 G5  
 Too much for my bo - dy, too much for my brain. —

A5 C5 D5 E5 G5  
 This damn — wom - an's gon - na drive me in - sane. She got a touch, —

1. A5 D A5 D A5 D A5 E5

a touch too much...

2. E5

Oh! \_\_\_\_\_ 2. She had the much. Touch me!

Guitar solo C5 A5

8va-.....

C5

8va-.....

D5 E5 G5 A5

8va-.....

B5 C5 A5 E5

Seems like a

touch, — touch too much. — You know it's much too much, — much too —

Rhythm figure 2

much. — I real - ly wan - na feel, yeah, touch too much. — Girl, — you know you're

end Rhythm figure 2 with Rhythm figure 2 (3 times)

A5 D5 E5 G5

giv - in' me, much too — much. — Oh, seems like a touch, —

A5 D5

just a dir - ty lit - tle touch. — I real - ly need your



E5  
 touch, — 'Cause you're much — too much —  
 A5  
 — too much — too much. — Seems like a  
 E5 G5 A5 C5  
 touch, a touch too much. —  
 D E5 G5  
 Seems like a touch, a touch too  
 Rhythm figure 3  
 A5 C5 D E5 G5  
 much. — Giv - in' me a touch,  
 end Rhythm figure 3 with Rhythm figure 3 (5 times)



A5 C5 D E5 G5

a touch too much. — Ba - by got a touch,

A5 C5 D

a touch too much. — Seems — like a

E5 G5 A5 C5

touch, a touch too much. —

8va- hold bend B 14(15) R (15) 14 hold bend B 14(15) R (15) 14 12 B 15(17) B 15(17) hold bend (17)

T  
A  
B

D E5 G5

A touch too

8va- hold bend B 22(24) 22 B 22(24) B 22(24) B 22(24) (24) R 22 19 22 B (24)

T  
A  
B

A5 C5 D E5 G5

much. —

8va- B 22(24) R 22 22(24) R 22 22(24) R 22 22(24) R 22 17 20 20 17 20 20 17

T  
A  
B

A5 C5 D  
 A touch too much. —  
 8va  
 20 20 17 20 20 17 20 20 17 20 20 17 20 20 17 22  
 E5 G5 A5  
 A touch too much. —  
 8va  
 with Rhythm figure 3 (first 2 bars) Rhythm figure 4  
 22 B 22 22 B 22 B 22 B 22 B  
 (24) 22(24) 22(24) 22(24) 22(24) 22(24) 22(24) 22(24)  
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 D5 A5 D5 A5 D5 A5 D5 A5 D5 A5  
 Touch. Come on,  
 end Rhythm figure 4 with Rhythm figure 4 (2 times)  
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 D5 A5 D5 A5 D5 A5 E5  
 touch me. Yeah!  
 B B B B  
 3 (5) 3 (5) 3 (5) 3 (5)

# SHOT DOWN IN FLAMES

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

The musical score is written for guitar in 4/4 time. It begins with a piano introduction featuring a D5 chord and an A chord. The main melody is in the treble clef, with lyrics 'Whoa! — Whoa! Want you!' under the notes. The guitar parts are labeled 'guitar 1' and 'guitar 2'. Guitar 1 plays 'Rhythm figure 1' and then repeats it 5 times. Guitar 2 plays 'Rhythm figure 1a' and then repeats it 10 times. The score includes fingerings and tablature for both guitars.

D5 A  
 A5 G5 D5 C5 A5 G5 D5 C5  
 Whoa! — Whoa! Want you!  
 guitar 1  
 Rhythm figure 1 end Rhythm figure 1 with Rhythm figure 1 (5 times)  
 guitar 2  
 Rhythm figure 1a end Rhythm figure 1a with Rhythm figure 1a (10 times)

A5 G5 D5 C5

1. Been a long — time — look - in' for a wom - an,  
2. See additional lyrics

A5 G5 D5 C5

Gon - na give me good love.

A5 G5 D5 C5

An - y - bod - y wan - na hang on to me, —

5 5 3 7 7 5

A5 G5 D5 C5 A5 3 G5

I'm real - ly burn - in' up. She was stand - in' a - lone o -

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 1

5 5 3 3 2 3 2 2 2 2

D5 C5 A5 G5 D5 C5

ver by the juke - box, Lots of some-thing to sell.



A5 G5 D5 C5 A5 G5

I said "Ba - by what's the go - ing price?" She told me to go to hell.

5 5 3 5 5 3 7 7 5 5 5 3 5 5 3

T A B

D5

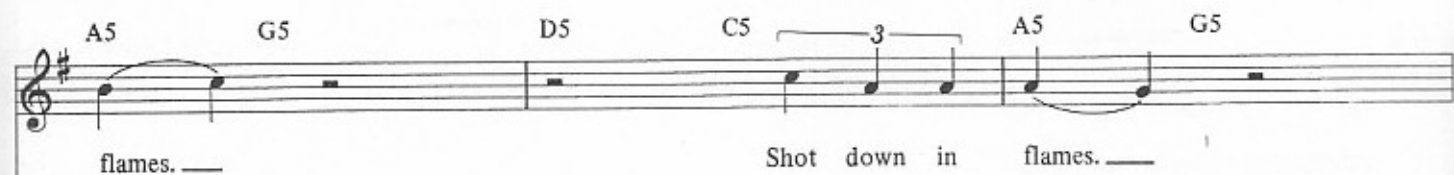
Shot down in

Rhythm figure 3 end Rhythm figure 3

0 2 2 0 2 2 0 2 3 0 2 2 0 2 2 0

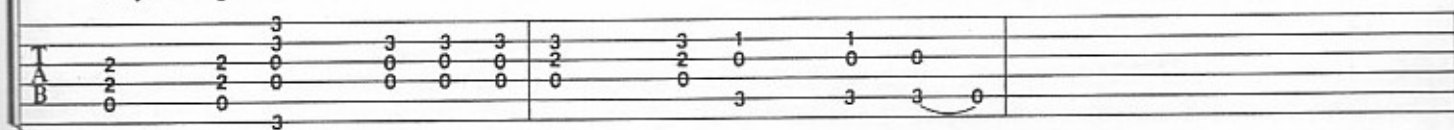
T A B





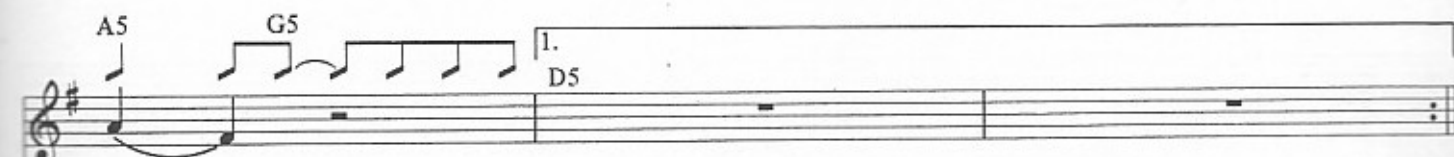
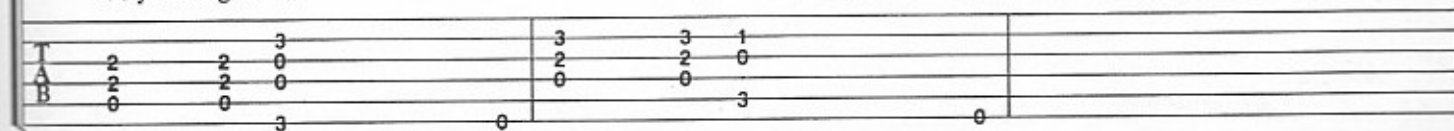
Rhythm figure 4

end Rhythm figure 4 with Rhythm figures 4a (2 times)

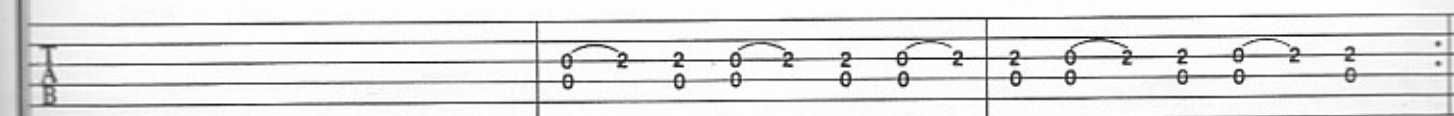


Rhythm figure 4a

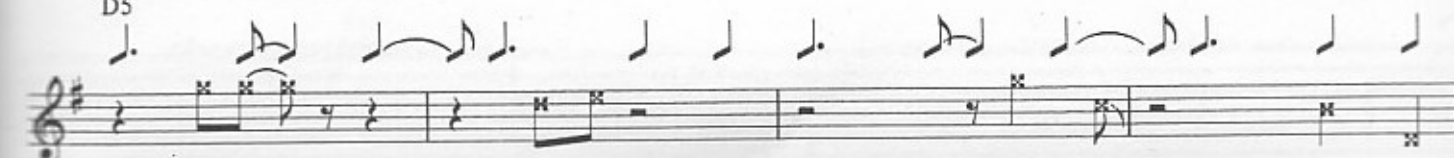
end Rhythm figure 4a with Rhythm figures 4a (2 times)



with Rhythm figure 3



2.  
with Rhythm figure 3 (2 times)  
D5



Hey you! —

Oh, yes!

Shoot me!

Shoot me!

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

A5 G5 D5 C5

A5 G5 D5 C5

That's — nice! —

A5 G5 D5 C5

Wow!

A5 G5 D5 C5

P.M. ....

B R B

7 7 7 7 7 5 7 8

A5 G5 D5 C5

B B

(10) 6 (10) 6 (10) 5 7 8 7 5 7 5 7 5 7 7 5 (6) 7

A5 G5 D5 C5 A5 G5

8va ....

P.H. ....

B R B R

7 (9) 7 5 5 5 4 (5) 4 7 7 6 5 4 7 5 5 4 7 3

D5

Ugh!

15ma .... 15ma

B P.H. ....

4 (5) 5 7 9 11

Yeah! Shot down in

15ma 7 8va

hold bend

12 14 16 17 20 (22) (22) 0

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 3 A5 G5

flames, shot down in flames.

D5 C5 A5 G5 D5 C5 3

Ain't it a shame, — To be shot down in

with Rhythm figure 3

A5 G5 D5 3

flames. — Ow! Shot! Shot down in

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 3 A5 G5

flames. — Oh, — oh! — Shot down in flames.

D5 C5 A5 G5 D5 C5 3 A5 3 G5

Ain't it a shame. — To be shot down in flames. —

with Rhythm figure 3 (2 times)

D5 3

I don't need a thing, — don't leave — me! Shot down in

A5

flames.

Ugh!

*Additional Lyrics*

2. Singles bar,  
 Got my eye on a honey,  
 Hangin' out everywhere.  
 She might want my money,  
 I really don't care, no!  
 Say baby, you're driving me crazy,  
 Laying it out on the line.  
 When a guy with a chip on his shoulder says,  
 "Don't sit buddy, she's mine."



# IF YOU WANT BLOOD (You've Got It)

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Moderately fast rock ♩ = 144

guitar 1  
Intro guitar 2

*f*

A Asus4 A D Dsus4 D

P.M. P.M. P.M. P.M.-----

Rhythm figure 1

A Asus4 A D Dsus4 D

P.M. P.M. P.M. P.M.-----

end Rhythm figure 1

with Rhythm figure 1 (2 times)

Verses 1 and 2  
with Rhythm figure 1 (4 times)

A Asus4 A D Dsus4 D A Asus4 A D

1. It's  
crim - i - nal, \_\_\_\_\_ There ought to be a law, \_\_\_\_\_

2. See additional lyrics  
Dsus4 D A Asus4 A D Dsus4 D

Crim - i - nal, \_\_\_\_\_ There ought to



with Rhythm figure 2 (2 times)

blood, you got it.

Blood on the streets, blood on the rocks, Blood

in the gutter, ev - 'ry last drop. You want blood,

you got it. Yes, you have.

with Rhythm figure 1

A Asus4 A D Dsus4 D A Asus4 A D Dsus4 D

## 2. It's

Oh, I'm talk - in' to you! —

with Rhythm figure 1 (4 times)

A Asus4 A D Dsus4 D A Asus4 A D

B B

3

5 5 8 5(7) 5 7 7 7 5 7 7

3

Dsus4 D A Asus4 A D

B B B R B

13 10 10 10 13 (15) 6 (10) 5 8 5 8 5 8 7 (9) 7 (9) 7 5 7

Handwritten musical score for guitar. The treble staff contains the following chords and notes: A, Asus4, A, D, Dsus4, and Dva. The bass staff contains the following chords and notes: B, B, (7), 5, 7, (13), (5), 15 (17).



A Asus4 A D Dsus4 D A Asus4 A

guitar 1

Yeah! \_\_\_\_\_ Oh! \_\_\_\_\_

8va' ---

guitar 2

guitars 1 and 2

D/F# G (C) A Asus4 A D Dsus4 D

let ring- ---- let ring- ----

Rhythm figure 3

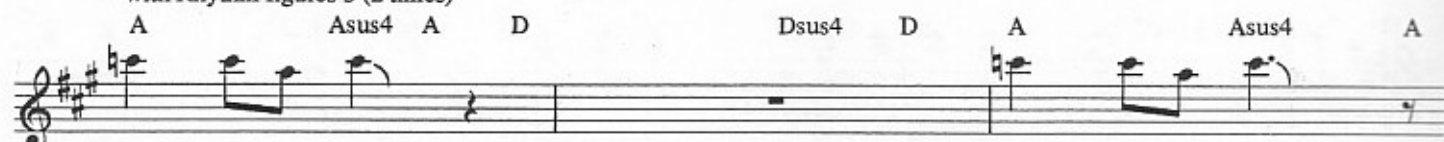
A Asus4 A D/F# G (C)

let ring- ---- let ring- ----

end Rhythm figure 3

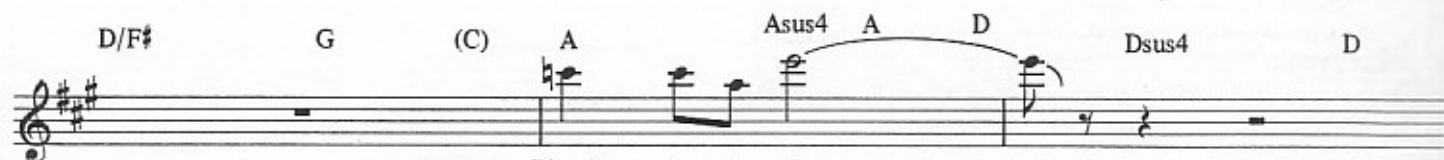


with Rhythm figures 3 (2 times)



Blood on the rocks,

blood on the streets,



Blood in the sky,



blood on the streets.

If you want blood,



you got it!

with Rhythm figure 1 (2 times)

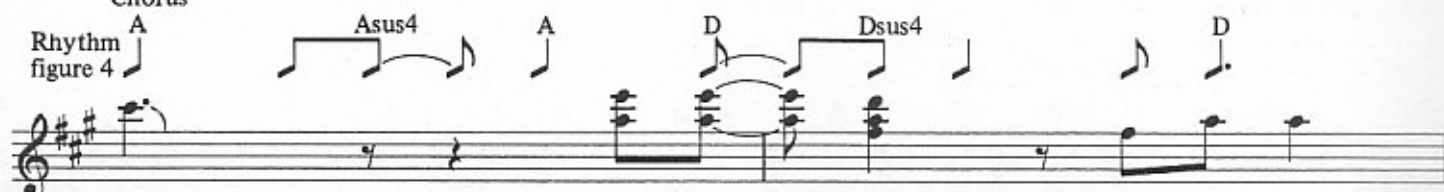


Want you to bleed for me.



Chorus

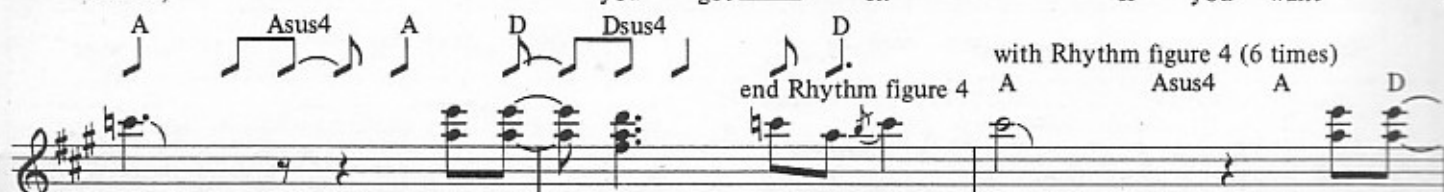
If you want



blood,

you got it.

If you want

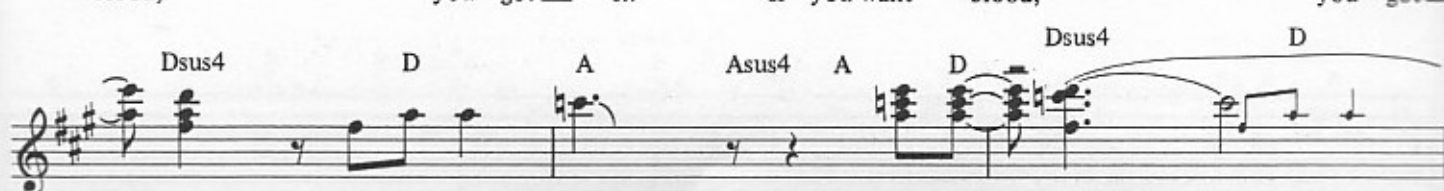


blood,

you got it.

If you want blood,

you got



it.

If you want blood,

you got it.

(If you want

A Asus4 A D Dsus4 D A Asus4 A D

— blood,) you got — it. If you want blood, — you got —

8va —————

hold bend- - - - -

B B B R

16 (17) 13 14 14 14 16 16 (18) 10 (18) 17 (18)

Dsus4 D A Asus4 A D

— it. If you want — blood, you got —

8va —————

hold bend- - - - -

B B 17 R 17

16 14 16 16 14 16 (18) 16 (18) 17 17 10 (16) 16

Dsus4 D A Asus4 A D Dsus4 D

— it. If you want blood, — you got — it If you want

8va —————

hold bend- - - - -

B 15 17 B R B R B R B

17 16 (18) 17 16 (18) 16 16 14 14 16 (18) 17 (18) 16 14 14 14 10 (18)

with vocal ad lib

A Asus4 A D Dsus4 D A Asus4 A D

blood, you got — it. If you want blood, you got —

8va -----

hold bend-----

17 14 13 15 (17) 15 (17) 15 (17) 15 (17) 15 16 (17) 15 16 (17)

B B B B

Dsus4 D A Asus4 A D

it. If you want blood, you got —

8va

3 3

B B B

17 17 20 17 20 20 (22) 20 (22) 20 (22)

A Asus4 A D Dsus4 D

blood, you got — it. If you want

8va

hold bend

B R B B (17) (19)

20 (22) 20 20 (22)

10 (20) (20) (20) (20) 10 (20) (20)

A Asus4 D Dsus4 D

blood, you got — it. If you want

8va

3 3 B R

17 17 20 17 13 13 14 13 15 (17) 15 17 20

A Asus4 A D Dsus4 D

blood, you got — it. fade out

8va

hold bend

with Rhythm figure 4 (first 2 bars)

B

17 20 (22) (22) 17 17 17

### Additional Lyrics

2. It's animal,  
 Livin' in a human zoo.  
 Animal,  
 The shit that they toss to you.  
 Feelin' like a Christian,  
 Locked in a cage.  
 Thrown to the lions,  
 On a second's rage.



# GET IT HOT

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate rock ♩ = 128

Intro

*guitars 1 and 2*

*(drums)*

*f*

B E/B B E/B B E/B B E/B B

E/B B E/B B E/B B E/B B E/B B E/B B

E/B B E/B B E/B B E/B B E/B B E/B B

The musical score is written for guitar and bass. The guitar part is in the treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part is in the bass clef. The score is divided into three systems, each containing a guitar staff and a bass staff. The guitar staff includes chord diagrams and fret numbers (7, 9) for the notes. The bass staff includes fret numbers (7, 9) for the notes. The chords are B and E/B. The score is marked with 'Intro', 'guitars 1 and 2', '(drums)', and 'f'.



## Verses 1 and 2

E/B B E/B B7 E/G# B/F# E/G# B/F# E/B B

1. Go - in' out on the town, Just a  
2. See additional lyrics

7 9 7 9 7 7 5 4 5 4 9 7  
8 9 8 9 9 4 4 4 4 9 8  
9 9 9 9 7 7 6 4 6 4 9 9

E/B B E/B B7 F/G# B/F# E/G# B/F# E/B B E/B B E/B B7

me and you. Gon - na have our - selves a par - ty,

7 9 7 9 7 7 5 4 5 4 9 7 7 9 7 9 7  
8 9 8 9 9 4 4 4 4 9 8 8 9 8 9 9  
9 9 9 9 7 7 6 4 6 4 9 9 9 9 9 7

E/G# B/F# E/G# B/F# E/B B E/B B E/B B7 E/G# B/F# E/G# B/F# E

Just like we used to do. No -

7 5 4 5 4 9 7 7 9 7 9 7 7 5 4 5 4 1  
8 9 8 9 9 4 4 4 4 9 8 8 9 8 4 4 4 2  
7 6 4 6 4 9 9 9 9 7 7 6 4 6 4 2 2 0

A B7 E/G# B/F# E/G B/F# E A B7  
 bod - y's play - in' Man - i - low, — No - bo - dy's play - in' soul. —

E/G# B/F# E/G# B/F# E A B7  
 — And no - one's play - in' hard —

E/G# B/F# E/G# B/F# E A B  
 — to get, Just a - good old — rock 'n' roll. — Get it hot, —

B/F# E/G# B/F# B/F# E/G# B/F# B/F# E/G# B/F#

get it hot. — Come on ba - by, get it hot. —

Rhythm figure 1

4 5 4 4 5 4 4 5 4

4 4 4 4 4 4 4 4 4

4 6 4 4 6 4 4 6 4

B/F# E/G# B/F# B/F# E/G# B/F# B/F# E/G# B/F#

Get it hot, — get it hot. — All right.

end Rhythm figure 1

4 5 4 4 5 4 4 5 4

4 4 4 4 4 4 4 4 4

4 6 4 4 6 4 4 6 4

1. 2.

E A E B

Move. Ow!

7 8 9 4 4 4 4 2

1 1 2 1 4 4 7 4

2 2 2 2 4 4 8 4

0 0 0 0 2 2 9 2

Guitar solo

guitar 2

guitar 1

let ring -----

B R

A

B

E

B

A

B

E

A

B

E

B R

Get it hot, —

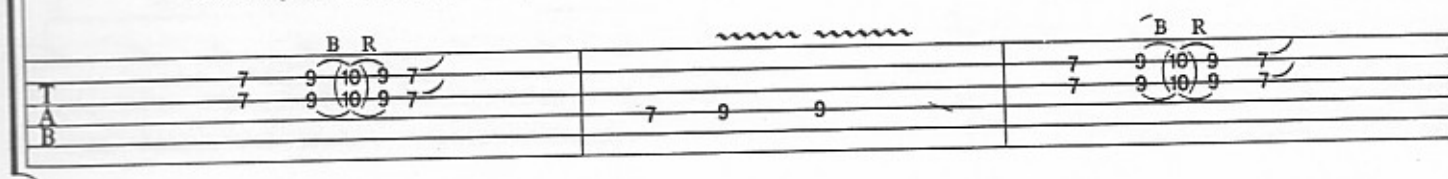
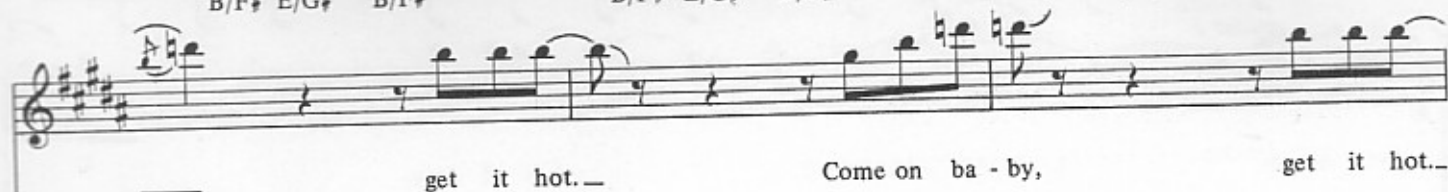


## Chorus

B/F# E/G# B/F#

B/F# E/G# B/F#

B/F# E/G# B/F#





B/F# E/G# B/F# B/F# E/G# B/F# B/F# E/G# B/F#

Make me feel good, get it hot.—

### Additional Lyrics

2. Move around the motorway,  
Got a whole lotta booze.  
Got myself a sweet little number,  
Who's got nothin' to lose.  
Gonna bend you like a G string,  
Conduct you like a fire.  
So get your body in the right place,  
We'll set the world on fire.

# LOVE HUNGRY MAN

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down ½ step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Medium rock ♩ = 126

guitars 1 and 2

D D/F# G5 A *play 4 times*

Rhythm figure 1 *end Rhythm figure 1*

Verse 1  
with Rhythm figure 1 (2 times)

D D/F# G5 A

Are you the one that I wait - ed for? \_\_\_\_\_

D D/F# G5 A

I need your lov-in' more and more. \_\_\_\_\_

I don't know what your name\_ is, I don't know what your game\_ is. \_\_\_\_\_

I want to take you to - night, An - i - mal ap - pe - tite. 'Cause I'm a

Chorus  
with Rhythm figure 1 (2 times)

D D/F# G5 A

love hun - gry man. \_\_\_\_\_ Yeah, I'm a

(Hun - gry man.)

D D/F# G5 A

love, hun - gry man. \_\_\_\_\_

(Hun - gry man.)

## Verse 2

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

Don't want no con - ver - sa - tion, I need

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 2 (2 times)

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

sweet sen - sa - tion. And all I wan - na do, —

G5 A5 G5 G5 A5 G5 A5 D Rhythm figure 3 D/F#

is make a meal out of you... 'Cause I'm a love (Love

G5 A5 G5 A5 G5 A5 G5 A5 end Rhythm figure 3

hun - gry man. I got to get what I can... 'Cause I'm a

hun - gry man.)

with Rhythm figure 3 D D/F# G5 A5 G5 A5 G5 A5 G5 A5

love (Love, love.) hun - gry man. I'm tell - in' you! — Oh, yes I am! —

Guitar solo

D G5 D G5 D G5 A5 G5 A5

guitar 2

11 10 10 12 10 11 9 11 10 10 12 10 11 8(10) 5 5 8 5 5 7 5

G5 A5 G5 A5 D G5 D G5 D

B B B

7(9) 5 5 7(9) 5 5 7(9) (6) 11 10 10 11 12 10 11 10 10 10 12 10 11

G5 A5 G5 A5 G5 A5 G5 A5

8va

B B

20(22) 20(22) 17 17 20 17 20 17 20 17 20(22)

[illegible]

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part in D major, with a key signature of two sharps (F# and C#). The guitar part consists of a single melodic line with a wavy line indicating a tremolo effect. The second system shows the bass part, with a key signature of one sharp (F#). The bass part consists of a single melodic line with a wavy line indicating a tremolo effect. The third system shows the drum part, with a key signature of one sharp (F#). The drum part consists of a single melodic line with a wavy line indicating a tremolo effect.



Chord progression: C, F5, C, G5, C, G5, A, D5, A.

First staff (Melody): Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some measures containing wavy lines indicating vibrato or trills.

Second staff (Fingerings): Treble clef. Shows fingerings for the right hand (T, A, B) and left hand (T, A, B). Fingerings include 7(9), 7, 5, 7, 7, 7(9), 5, 5, 8(10), 8, 8(10), 5, 5, 8, 5, 8, 5, 8.

Third staff (Harmony): Treble clef, key signature of two sharps. Shows block chords and arpeggiated figures for the right hand (T, A, B) and left hand (T, A, B).

Fourth staff (Fingerings): Treble clef. Shows fingerings for the right hand (T, A, B) and left hand (T, A, B). Fingerings include 5, 5, 5, 5, 6, 5, 5, 3, 3, 3, 3, 0, 3, 2, 3, 2, 2, 2, 0, 0, 3, 3, 3, 3, 0, 3, 2, 3, 2, 2, 2, 0, 0.

Chord progression: A5, D5, A, A5, D5, A.

First staff (Melody): Treble clef, key signature of two sharps. The melody includes triplets and trills, with wavy lines indicating vibrato or trills.

Second staff (Fingerings): Treble clef. Shows fingerings for the right hand (T, A, B) and left hand (T, A, B). Fingerings include 5, 8, 5, 8, 5, 5, 10, 5, 5, 8, 5, 5, 8, 5, 7, 5, 5, 10, 10, (10), 10, (10), 11, (14).

Third staff (Harmony): Treble clef, key signature of two sharps. Shows block chords and arpeggiated figures for the right hand (T, A, B) and left hand (T, A, B).

Fourth staff (Fingerings): Treble clef. Shows fingerings for the right hand (T, A, B) and left hand (T, A, B). Fingerings include 2, 2, 2, 2, 3, 2, 2, 2, 2, 2, 3, 2, 2, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

## Chorus

A5 D D/F# G5

Whoa! I'm your love hun - gry

(Love hun gry

with Rhythm figure 1 (4 times)

13 (18) 14 (17) 15 (18) 16 (10) 20 (22)

B

2 2 2 2 2 2

0 0 0 0 0 0

A D

man. Ooh, ba - by you're such a treat. (Love And you know,

man.)

D/F# G5 A

hun - gry man.) a man's got to eat. (I'm a

D D/F# G5 A

love Ah, you're the one hun I'm wait - ing for. Oh, yes you

man.)

with simile background vocals to end

D D/F# G5

are! I need your lov - in' more and

A D

more. Yeah, I do! 'Cause I'm a love

D/F G5 A5 G5 A5 G5 A5 G5 A5 D5

love hun - gry man. Oh, yes I am. I'm a

D/F# G5 A5 G5 A5

love, a love hun - gry man. Just

A5 G5 A5 D D/F# G5

look at me. Oh, I'm a love, — love hun - gry

A5 G5 A5 G5 A5

man. Oh! — Oh, I'm your love,

D/F# G5 A5 G5 A5 G5 A5 G5 D

love hun - gry man. Oh, I'm a love, —

Rhythm figure 4 D D/F# G5 A5 G5 A5

love hun - gry man. —

end Rhythm figure 4 with Rhythm figure 4 (2 times) D/F# G5

Oh! — I am a love, — love hun - gry

A5 G5 A G5 A5 G5 A5 D D/F#

man. — Yeah, yes I am! — Whoa!

guitar 2

T A B

10 10 10 10 12 11 11 11 11 12 11

G5 A5 8va G5 A5 G5 A5 G5 A5

hold bend -----

B 17 R

10 10 10 10 10 12 10 11 11 11 11 11 12 11 16 (18) 17 (18) 16 14 16 14 16 14

with ad lib vocal D

D/F# 3 G5 3 A5 G5 A5

8va -----

let ring -----

U.B. -----

B B B

11 10 10 10 10 12 10 11 11 11 11 12 11 14 14 14 14 14 14 10 (18) 10 (18) 10 (18) 10 (18) 10 (18) 10 (18) 17 (18) 17 (18) 17 (18)

G5 A5 G5 A5 D

8va -----

D/F# 3 G5 3

U.B. -----

B B R

17 17 16 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 15 15 15 10 (20) 10 (20) 10 (20)

A5

3

A5 G5 A5

Ooh, love hun - gry man!

U.B. -----

vib. 12 15 (17)

guitars 1 and 2

2 2 2 0 2 2 2 2 0 2 0 0 0 3



# NIGHT PROWLER

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down  $\frac{1}{2}$  step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Slow rock  $\text{♩} = 63$

Intro A5 guitar 1 D5 Csus2 D5 A5 D5

*f*

Csus2 D5

A5 guitar 2 D5 Csus2 D5

*f* hold bend -----

B (10) (10) (10) R 8 5

guitar 1

Rhythm figure 1 let ring ----- end Rhythm figure 1

The musical score is written for two guitars. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Slow rock' with a quarter note equal to 63 beats per minute. The score begins with an 'Intro' section for guitar 1, featuring chords A5, D5, Csus2, D5, A5, and D5. The first measure of the intro is marked with a forte 'f' dynamic. The guitar 2 part enters in the second measure, also marked 'f', and features a 'hold bend' technique over a B note. The score includes various fret numbers (0, 2, 3, 8, 10) and techniques like 'let ring' and 'end Rhythm figure 1'. The guitar 1 part has a 'Rhythm figure 1' section. The guitar 2 part has a 'hold bend' section. The score ends with a final measure for guitar 1.



*guitar 2*

A5 D5 Csus2 D5

with Rhythm figure 1 (2 times)

B

T 8 (10) R (10) 8 7

A5 D5 Csus2 D5

B B T R T B R

T 7 (8) (9) 12 (14) (9) 7 5 12 (14) (8) 7 5

*guitar 2*

A5 D5 Csus2 Dsus2

T B R T B R B B R

T 12 (14) (8) 7 5 12 (14) (8) 7 (5) 8 (10) 8 (10) 8 5

*guitar 1*

2 3 3 3 3 3 0

2 2 0 0 0 0 2

0 0 3 3 3 3 0

*guitar 1*

A5 D G D

Rhythm figure 2

2 4 0 2

0 5 0 4

0 5 0 5

A5 D G D

Some

end Rhythm figure 2

Verse 1  
with Rhythm figure 2

A5 D G D

wea - ry clock \_ strikes mid - night, \_ And there's a

A5 D G D

full moon \_ in the sky. \_ Ya hear a dog bark \_

with Rhythm figure 2 (first 3 bars)

A5 D G D

\_ in the dis - tance, \_ Ya hear

A5 D G D

some - one's ba - by cry. \_ A

A5 D G D

rat runs down the al - ley, And a chill runs down your spine. And

Rhythm figure 3 end Rhythm figure 3

T A B 2 2 4 0 0 5 0 4 0 3 0 3

with Rhythm figures 3 (3 times)

A5 D G D

some - one walks a - cross your grave, And ya wish the sun would shine, 'Cause

A5 D G D

no one's gon - na warn ya, And no one's gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus  
with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night (Night prowl - er, I sleep in the day.)

A5 D5 Csus2 D5

Night (Night prowl - er, get out of my way.) Yeah, I'm your

A5 D5 Csus2 D5

night (Night prowl - er, watch out to - night.) Yes, I'm the

A5 D5 To Coda II Csus2 D5 To Coda I

night (Night) prowl - er, when you shut out the light.  
prowl - er. )

Guitar solo

A5 D5 Csus2 D5

hold bend -----  
with Rhythm figure 1 (3½ times)

B B B R

A5 D5 Csus2 D5

B B R B

A5 D5 Csus2 D5

B B B B B B R B



Handwritten musical score for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The score includes a guitar solo section with a "hold bend" instruction and a guitar accompaniment section with a "3" (triple) instruction. The guitar solo section has a treble clef staff with a key signature of two sharps and a common time signature. The guitar accompaniment section has a treble clef staff with a key signature of two sharps and a common time signature. The guitar solo section includes a "hold bend" instruction and a guitar accompaniment section includes a "3" (triple) instruction.

Verse 2

A5 A6 A7(no 3rd) A6

scared to turn your light out, 'Cause there's some-thin' on your mind... Was that a:

P.M. ---

Rhythm figure 4  
with Rhythm figure 2 (4 times)  
P.M. ---

end Rhythm figure 4

A B 2 2 2 2 4 4 4 4 5 5 5 4 0 3 0 3

A5  
with Rhythm figure 4 (3 times)

A6

A7(no 3rd)

A6

noise out-side the win-dow, What's that shad-ow\_ on the blind?\_ As you

A5

A6

A7(no 3rd)

A6

lie there na-ked like a bod-y \_\_\_\_\_ in a tomb, Sus-

A5

A6

A7(no 3rd)

A6

D.S. al Coda

pend-ed an-i-ma-tion as I slip in- to your room. I'm your



Coda

A5 guitar 2

D5

Csus2

D5

with Rhythm figure 1 (4 times)

B

R B R B R B R B R B R B

5

5

T 7 (9)

A (9) (8) (9) (8) (9) (8) (9) (8) (9) (8) (9)

B



The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests, including a wavy line indicating a sustained or tremolo effect. Above the staff, the chord 'A5' is written above the first measure, and 'D5' is written above the fifth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes and rests, including a wavy line indicating a sustained or tremolo effect. Above the staff, the chord 'B' is written above the eighth measure. The system ends with a double bar line and the number '19' below the staff.

Csus2 D5 D.S. al Coda II

I'm your

hold bend

B 8 (10) (10) (10) (10) (10) (10) (10) (10) (10) (10)

B 7 (8) B 7 (8) B 7 (8)

T  
A  
B

*guitar 1*

The musical score for guitar 1 is written in a treble clef with a key signature of two sharps (F# and C#). The melody consists of a series of eighth notes, mostly beamed in pairs. The first system contains 6 measures, and the second system contains 6 measures. Below the staff is a guitar tablature with two systems of six measures each. The first system of the tablature shows fret numbers 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0. The second system shows fret numbers 3, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2.

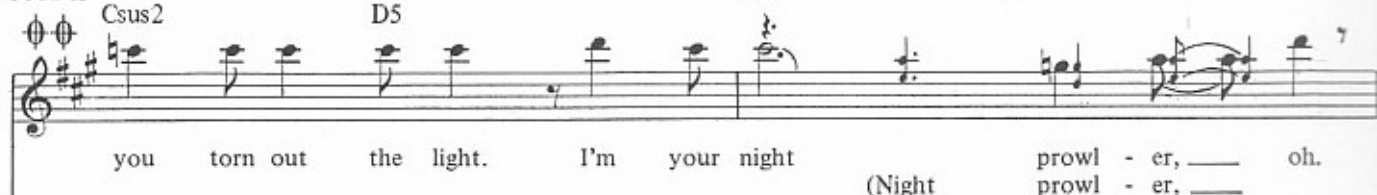
## Coda II

A5

D5

Csus2

D5



let ring - - - - -

Csus2

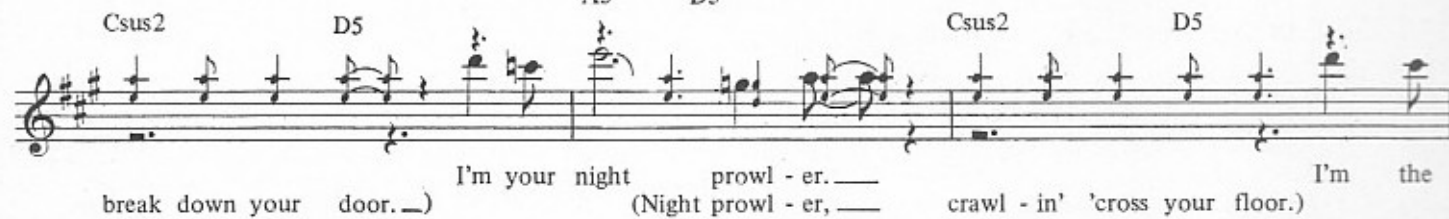
D5

A5

D5

Csus2

D5

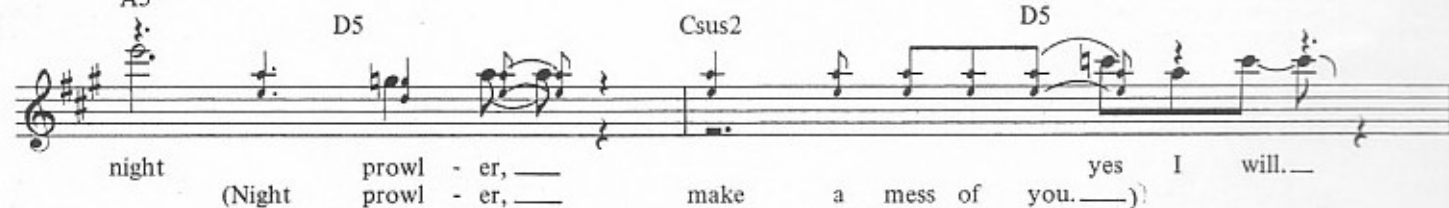


A5

D5

Csus2

D5



A5

D5

Csus2



(Night

prowl - er, and I'm

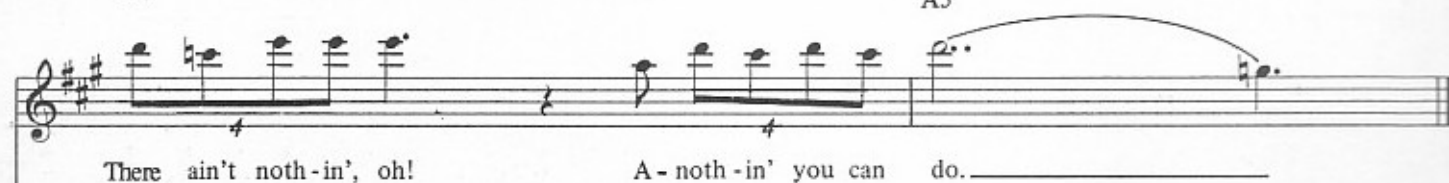
tel - in' this to you,

There ain't noth-in',

let ring - - - - -

D5

A5



There ain't noth-in', oh!

A - noth-in' you can do.





HIGHWAY TO HELL  
GIRLS GOT RHYTHM  
WALK ALL OVER YOU  
TOUCH TOO MUCH  
BEATING AROUND THE BUSH  
SHOT DOWN IN FLAMES  
GET IT HOT  
IF YOU WANT BLOOD (You've Got It)  
LOVE HUNGRY MAN  
NIGHT PROWLER



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